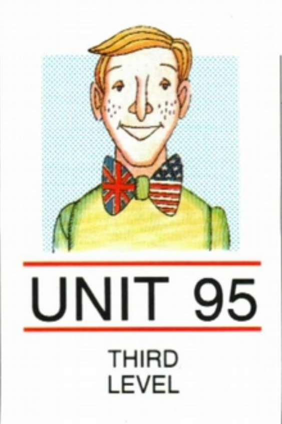
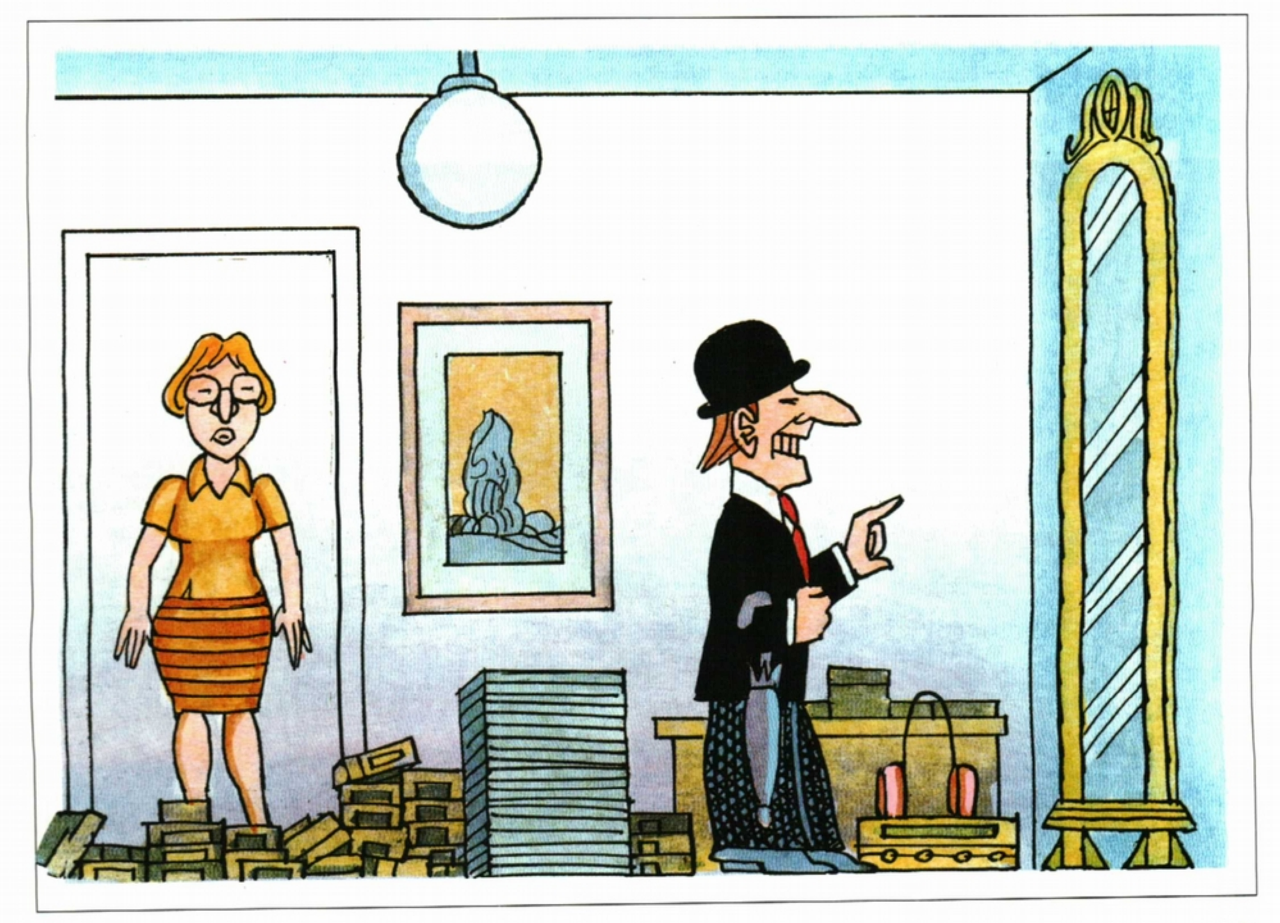
Y ahora le toca a usted

He aquí que ha llegado el final del curso. Con esta Unidad concluye la serie de lecciones de inglés y ya es tiempo de ponerse a prueba: si ha seguido el curso con dedicación y constancia, su conocimiento del inglés será sin duda más que adecuado para afrontar con desenvoltura cualquier situación en un país anglófono. Ha tenido la oportunidad de adquirir un rico vocabulario y ciertamente estará en condiciones de usarlo de modo correcto, tanto en el aspecto gramatical como en el sintáctico. Ahora le corresponde a usted mantener y profundizar sus conocimientos: el mejor método es, sin duda, permanecer el mayor tiempo posible en Inglaterra o en Estados Unidos. A este respecto, la sección Grammar le ofrece también algunos consejos útiles. Y si usted ha disfrutado especialmente con el tono humorístico que ha caracterizado el curso, en esta Unidad podrá deleitarse con las conclusiones de algunas de las historias más divertidas que lo han animado.
Por último, recuerde que las próximas veinte páginas finales estarán compuestas por un amplio índice analítico que podrá serle muy útil para consultar y repasar las distintas Unidades.



UNIT 95

THIRD LEVEL





Dominica se baña en un 'sol líquido'

Hoy día, como hace quinientos años, quien llega por primera vez a la isla de Dominica (en las fotos) queda impresionado por el verde intenso de las selvas exuberantes que cubren sus relieves. Es el resultado de un clima tropical lluvioso (entre 2.500 y 5.000 mm de agua por año). La alta humedad provoca a menudo una neblina impalpable, visible sólo a contraluz, y los habitantes de la isla utilizan la poética expresión 'sol líquido' para describir el efecto de los rayos filtrados por la bruma. Dominica es un estado de la Commonwealth y lleva el nombre del día de la semana en que fue descubierta por Cristóbal Colón, en 1493.



Lights out in the studio



You're not the only ones who have almost finished the course. The speakers who have recorded the cassettes for the course have finished their job, too, and are now getting ready to leave the studio and go home for the night. You'll be able to hear what they say to one another in the first of the dialogues in this Unit.

It shouldn't present you with any problems at all, apart from four very common expressions in spoken English which we haven't dealt with before. Let's now have a look at them one by one.

The first is right at the beginning of the dialogue: **Is that it?** This is a rather special use of the pronoun **it**. In this case, it means **all** or **everything**. You'll never find it used in this way with any other verb except **to be: That's it; I'm going to ask you one more time, and that's it.**

It's used this way in the second phrase we need to look at, as well: **It's all over**. But here there's another problem, which is the use of the little expression **all over**. In this case, **over** isn't used as an adverb at all, but rather as an adjective. It's actually a synonym of **finished** or **ended**.

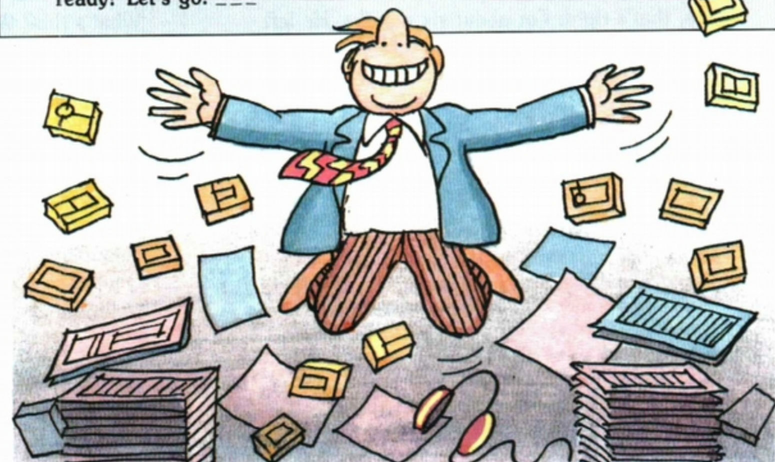
The third expression which we need to look at comes just afterwards: **in a way**. This actually shouldn't be too difficult to guess from the context. It is a synonym of **in a certain sense**.

Finally, let's have a look at this sentence: **Something like that**. Now, **something** is an old friend, of course. And **that**, as you've discovered during this course, is very often used to refer back to something that has been said before. This is exactly the way in which it is used here. It actually refers to 81, which appears in the sentence before: **81 or something, wasn't it?** So when the speaker uses the expression **something like that** he is actually agreeing with what the previous speaker has said. In other words, he too believes that the story ob Oby and Zenda appeared in Unit 81 or in one of the Units close to it.

Time to go home

It's the end of the course, and the speakers have just finished doing all the recordings. Now they are getting ready to leave the studio:

Is that it? ___
Yes, that's it. It's all over. ___
Thank goodness for that. I'm really tired. ___
So am I. It's a shame in a way, though. I quite enjoyed some of it. ___
Which Unit did you like best? ___
I don't know, really. That one with Oby and Zenda was nice. ___
Oh, yes. I remember. Which one was that? 81 or something, wasn't it? ___
Something like that. ___
I liked the one about business... you know, where that woman gets the managing director arrested. ___
Oh yes, I remember. That wasn't bad, either. ___
I'd like to know what happened to some of the characters. ___
Which ones? ___
Well, like Richard, for instance. ___
Who was Richard? ___
Don't you remember? He was the bloke who expected to get all the money from his grandfather's will in Unit 88. ___
That's right. The one who ended up working in a factory or something. ___
Did he? ___
Yes. In Unit er... which one was it? ___
I think it was Unit 92. ___
That's right. ___
Ah, well, I suppose we'll never know now. ___
No, I suppose we won't. Anyway. It's getting late. We'd better go. Anyone fancy a drink? ___
Yes. I wouldn't mind. ___
Yes. That would be nice. ___
Right. I'll just turn the lights and the mikes off. Is everybody ready? Let's go. ___



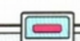
UNIT 95

Stories looking for an ending

Even though the speakers think that it is no longer possible to discover what eventually happened to the characters they talk about, this is, of course, not true. All of the characters you met in the course of the Third Level are still around, and to prove it, let's listen to some of them. The first people you're going to meet are Zenda and one of her friends. Zenda, as you may remember, was the woman who had a rather magical love affair with a man called Oby in Unit 81, and perhaps you asked yourselves afterwards if the two of them ever met up again. Well, if you listen to the next dialogue, you'll find the answer. It's about five years after their first meeting. Zenda is on holiday in Greece with one of her friends, and they have decided to go to a restaurant for the evening. But when they arrive there, they discover it is still closed...

In the course of the dialogue that takes place, you'll come across an interjection that you haven't seen yet: **Whoa**. This is actually a word that is used to tell a horse to stop. Here Zenda's friend uses it because she wants to tell her friend to slow down (as she says afterwards), perhaps because the mention of Oberon Witan's name has made Zenda suddenly very anxious to hear all the details about what happened to him!

There are some very useful phrasal verbs here, most of which you haven't seen before. Let's start with one you already partly know: **to work out**. You have seen it in the past in the sense of **to calculate**, but in this context it has a rather different meaning. When Zenda's friend says that no-one was able to **work out** what Oby did she means that no-one was able to **understand** the kind of job he had. **To look through** is also quite interesting. When Jeremy **looks through** the books, he examines them, not very closely, to discover what they're about. The last phrasal verb we need to look at appears in the same sentence: **this man came up to him and told him to send you a message**. As you've probably been able to guess from the context, **to come up to** here means **to approach**.



Greek holidays

Zenda and her friend have decided to go to Greece for their holidays. One evening, they go to a little restaurant in town...

Would you like to order now? ___

Yes, please. We'll just have a little taramasalata, please. And some white wine. ___

I like the atmosphere here, I must say. It's almost... magical. ___

Yes, it is, isn't it? Listen, Zenda... there's something I've been meaning to ask you... Do you remember that man we met at Tod's party about five years ago? You know... he was about forty, I suppose. Very distinguished-looking. Rather mysterious, too. Nobody seemed to be able to work out what he did, but he seemed to know everything about us. Had a funny name, too... what was it again? ___

Oby. It was short for Oberon. Oberon Witan. ___

Oh. Was that his name? You went out with him for a little while, didn't you? ___

Yes, that's right. For about six months. He left me on the night of Widecombe Fair. ___

Yes... er... did you ever find out what happened to him? ___

No. No, I didn't. Why do you ask? ___

Well, it was just that I was talking to Jeremy the other day and he said he thought he'd seen this fellow recently in London. ___

He saw Oby? Where? When? ___

Whoa... slow down... well, it was all rather strange, really. He was walking down Black Step Lane... you know, the little place near Limehouse... when he found this rather strange shop. It sold some of the oddest things... a kind of curiosity shop, I suppose. Old lamps, and bottles, and dusty old books, and things. And potions and herbs as well. Anyway, he decided to have a look inside. And while he was looking through some of the books, this man came up to him and told him to send you a message. ___

Send me a message? ___

Yes. The strange thing was, he knew all about us. He knew who Jeremy was and he knew that we were coming on this holiday together. It was all very odd. Anyway, Jeremy thought it was this Oby fellow but when he turned round to look at him again, he was gone. ___

Please, Jamie. What was the message? ___

Oh, yes. Hang on a moment. I wrote it down somewhere. Where is it? Ah, here it is. He said: 'The Midsummer Men never lie.' Do you know what that means? ___

Here you are, madam. ___

What's this? We wanted white wine. ___

Yes, I know. Excuse me, but it was the man in the corner, you see. He said to give a bottle of champagne to the lady with the ring. He told me you have something to celebrate. ___

The Midsummer Men. The lady with the ring. Which man? ___

The man over there. ___

Zenda? Zenda! Where are you going with the champagne? Hang on, Zenda. Zenda! ___

Oby? Is it really you? ___

Hello, Zenda. Yes, it's me. I've come back. I'm afraid I have to leave again very soon. But this time I want to take you with me. Everything is prepared. But you'll have to leave all your friends behind, everything you have, Zenda... will you come? ___

Car repairs

After a shaky start to their marriage, Susan and Terry are now the proud owners of three garages:

John. Could you leave that for a minute, please? There's a bloke in trouble on the M2. Sounds like a burst radiator. It's a Magus GL 2000. 1989 model. ___
Okay, Mr Burrell. ___
Take the little wan, will you? I might need the other one myself. ___
Hello, Terry. ___
Hello, love. How are you? ___
Fine. ___
Are the kids with Mum? ___
Yes. I had to get these accounts finished. ___
How did it go? ___
Not too bad. We'll have to phone up MacGregor's, though. They should have paid two months ago. ___
Yes, I know. I think he's got a few financial problems at the moment, so I didn't want to press too hard. ___
And then there's the tax returns. The accountant's just finished them, so I thought I'd bring them along for you to sign. ___
Oh, right. I'll do that now. I have to say it, love. I'm glad I've got you to help me with the financial side. I couldn't do it on my own, that's for sure. ___
Yes, there's quite a lot to do. I think it was a good idea to go to the London Business School instead of studying literature at Cambridge, after all. ___
You don't regret it, do you? ___
No, of course not. Anyway, we're doing so well. If we go on at this rate we'll be able to open up another branch next year. ___
Another one? But we've already got three. What do you want to do? Take over the whole of the South-East? ___
Well, it wouldn't be a bad idea. Especially as we're going to have another mouth to feed. ___
What do you mean? ___
I went to see the doctor this morning. You're going to be a daddy again. ___

Burrell and Banks: a success story

Zenda and Oby weren't the only characters with an unfinished story, however. If you look back at Unit 83, you'll find the story of a young couple, Terry and Susan, who overcame differences in their backgrounds only to find themselves with big problems once they were married. Well, you may be relieved to discover that in the end everything worked out fine for them as well. Terry and Susan are now the proud owners of a chain of garages, and while Terry deals with handling the customers and making sure the work is going smoothly, Susan runs the business side of things, handling acounts, keeping the files, and so on.

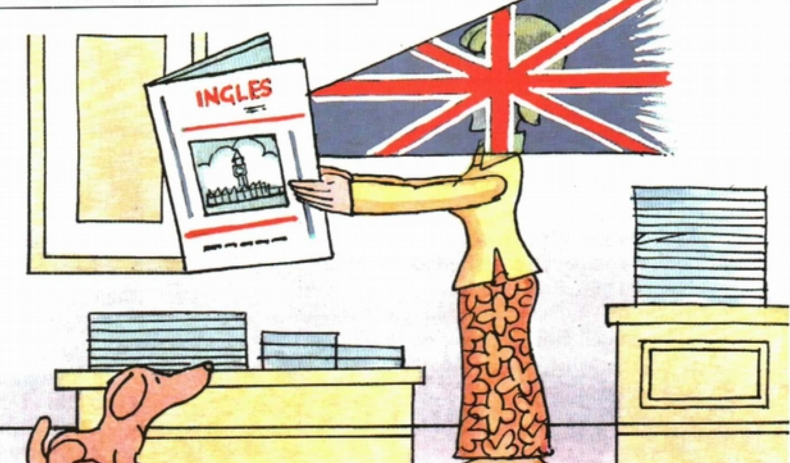
Once again, you won't find many problems in this dialogue — all of the constructions and most of the vocabulary are already known to you. But there are just a few words and expressions which you may find a little puzzling.

The first is the word **burst**. This is actually the past participle of the verb **to burst** used as an adjective. This verb describes what happens when a hole opens up in something because of too much pressure from the indise.

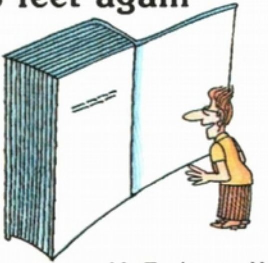
A **van** is a kind of vehicle. It is larger than a car and smaller than a lorry, and is usually shaped like a box. Generally, vans are used for carrying goods from one place to another, but some of them are specially designed to carry people.

As you know what **taxes** are and what the verb **to return** means, you might be able to guess the meaning of the expression **tax returns**. They are the depressing documents which you have to fill out at the end of every financial year. The state will then use them as a basis for working out the amount of tax you have to pay.

Finally, notice the expression **at this rate**. The word **rate**, of course, is an old friend by now. You've seen it on more than one occasion in phrases such as **currency exchange rate** and so on. But in this case it refers to what is happening now or what happened in the immediate past. Susan could quite happily have said, for example, **If we continue as we are doing now, we'll be able to open up another branch next year.**



Mr Tonkin gets on his feet again



The last time we saw Mr Tonkin, in Unit 89, he was reduced to tears on a psychoanalyst's couch. His wife, as you may remember, had managed to outdo him in everything. She was the managing director of a large company, while he was merely the sales director of a small company manufacturing bath headrests. She and her friend used too leave him behind when they went out for their morning runs. She even beat him in the Holbein Tennis Tournament in the humiliating time of 35 minutes!

Not surprisingly, Mr Tonkin had an almost complete breakdown. But, thanks to the work of the psychoanalyst, he was able to get back on his feet. Indeed, his recovery was so complete that now he, too, has become the managing director of a large company. Even larger than the company run by Mrs Tonkin, who at this point has become his ex-wife. He is now quite ready to take his revenge...

When his ex-wife phones him at the office, you'll notice that Mr Tonkin tells his secretary to **put her on**. As you know, the verb **to put** is often used in telephone language, and this is exactly what happens here, where **to put on** means very simply **to connect someone**.

However, there is a slightly more difficult phrase to interpret a little later on. It actually appears in Mrs Tonkin's sentence **Don't you 'my dear' me**. Now, what Mrs Tonkin is actually doing here is to tell Mr Tonkin not to use the phrase **my dear** when he is talking to her, because she does not feel it's appropriate and thinks Mr Tonkin may be using it to flatter her. She may well be right, given the circumstances!

Board, a word which Mr Tonkin uses just afterwards, is actually short for **board of directors**. As you can probably imagine, this is the group of people who run a large company — headed, of course, by the managing director himself.

Finally, notice the little phrase **parting gift**, an expression which should actually be quite easy to work out. You already know what a **gift** is, as you saw it in Unit 75. **Parting** is the gerund (here used adjectivally) which comes from the verb **to part,** which means **to divide** or **to leave someone**. So the 3 % share in Holbein is the gift that Mrs Tonkin gave her husband when she divorced him to go and live with her handsome young accountant.

Midwest's energetic new manager

One day Mr Tonkin, the new managing director of Midwest Chemicals, is sitting in his office, when he receives a phone call from someone he once knew...

Midwest Chemicals. Can I help you? ___
Yes. I'd like to speak to your managing director, please. ___
Well, he's rather busy at the moment. ___
Don't give me any of that rubbish. I want to talk to him straight away. ___
Who is calling ? ___
I'm Mrs Tonkin from Holbein Holdings. ___
Ah. I see. One second, Mrs Tonkin. Mr Tonkin? I've got Mrs Tonkin on the line for you. ___
Have you indeed? Well, put her on. Let's see what she has to say. ___
Samuel? Samuel? Are you there? ___
Yes, this is me, Edwina. How are you, my dear? ___
Don't you 'my dear' me, Samuel, you slimy toad. What's all this I hear about Midwest launching a takeover bid for Holbein? ___
Oh, that. Yes, well, we think you've done a very good job in getting Holbein out of the mess it was in. Perhaps too good a job. It's become a very attractive company for my employers in the States, you see. And I happen to agree with them. So we've decided to take you over. ___
What? Samuel! How can you do this to me? ___
Well, you know what they say, dear. All is fair in love and war. ___
You'll never do it. ___
Oh, yes we will. ___
How can you? You haven't got enough shares. ___
Well, that was only a minor problem. You see, we made a very interesting offer to Mrr Holbein Junior, who as you know has a 10 % share in the company. He agreed to sell us his shares in exchange for a large sum of money and a place on the board of Midwest. ___
I don't believe it. ___
It's true. ___
But even if he did, according to my calculations you've only got 48 %. That's still not enough. ___
Are you sure? ___
I'm certain. ___
Don't you remember that little parting gift you gave me when you divorced me to marry that handsome young accountant? ___
Oh, my God, no! ___
Yes. Just three percent of the shares in Holbein. But that's enough, Edwina my dear. That's enough. ___
And what are you going to do with me and Hank when this takeover takes place? ___
Well, we'll just have to see. I'm sure we can find something for you. By the way, do you and Hank fancy a game of tennis on Sunday? I'm much better than I used to be, you know. I've been practising with my secretary. You may have heard her just now when you phoned... ___

Somewhere in the North Atlantic

Myra and Henry, as you may remember from Unit 86, are two Americans who have spent their holidays in England. Myra has had a marvellous time spending all the money on the most incredible and ridiculous presents for their various friends and relations, while poor Henry has had an awful time trying to stop her. Unfortunately, however, he hasn't been very successful, and now, in order to get back to the United States, they're having to work on board ship, washing up in the galley, while everybody else is having a good time up on deck celebrating Independence Day.

As with Unit 94, the dialogue that takes place between them will give you an excellent opportunity to put your knowledge of English pronunciation to the test. So before you actually listen to it, go through the written next trying to work out where the stresses will go, the 'rhythmic units' and the pronunciation of the vowels and consonants in each of the words. Then listen carefully and see if you were right. You may find that this time some of the vowels have changed slightly. The reason, as you've probably guessed, is that Myra and Henry are American, not British.

For a fistful of dollars

It's the fourth of July, a national holiday in the USA, and Myra and Henry are celebrating on their way back from their English holiday by washing up in the galley of the Cunard Queen:

Oh, no. Not more!

I'm afraid so, honey. They're having a banquet tonight.

A banquet? What are they having a banquet for?

Don't you remember? It's the 4th of July. Independence Day.

Of course. The 4th of July. We should be up there celebrating with them, instead of washing dishes down here.

Well, it's hardly my fault, dear.

Well, whose fault is it, for God's sakes? If you hadn't spent all the money in England buying useless presents we wouldn't have to work our passage home.

What do you mean, useless presents? They are all works of art. Well, nearly all.

Works of art? How can you call that painting by Yuri Ripemoff a work of art? And that flea-bitten bear's head? Do you call that a work of art too?

Well, no, I don't suppose it is. Anyhow, I'm not the only one to blame. What about you?

What about me? All I did while I was in England was run after you picking up the bills!

But you hired that enormous car!

It wasn't an enormous car. It was a medium-sized car.

It was enormous by English standars.

Well, what do yo expect? You don't want me to drive one of those compacts they drive all the time, do you? I'd have trouble getting in the thing.

Well, you should have listened to me when we planned this holiday in the first place. I told you it would be better to book round-trip tickets. But oh, no. Yo wanted to get the tickets to come home once you were in England.

So now it's my fault? The only way we can get back to the States is by working twelve hours a day in the galley of the Cunard Queen because you spent all the money, and it's my fault?

Anyway, don't worry. We're almost home now. And there's a nice surprise waiting for you there.

Surprise? What kind of surprise?

Oh, it's just a little something I bought for you in England...

Oh, my God!

Cut your nails but do not sneeze



For the superstitious, the days of the week are very important and they're often to be bound in little rhymes. Take the day on which you were born, for example. According to English folklore, it defines the kind of person you are: 'Monday's child is fair of face; Tuesday's child is full of grace; Wednesday's child is full of woe; Thursday's child has far to go; Friday's child is loving and giving; Saturday's child works hard for a living; But the child that is born on the Sabbath-day; Is bonny and blithe and good and gay'.

And there is even something to be said for choosing carefully which day of the week you sneeze, because, according to the rhyme: 'If you sneeze on Monday, you sneeze for danger; Sneeze on Tuesday, kiss a stranger; Sneeze on Wednesday, sneeze for a letter; Sneeze on Thursday, something better; Sneeze on Friday, sneeze for sorrow, Sneeze on Saturday, see your sweetheart tomorrow'.

Be careful when you cut your nails, as well, because according to some, it could change your life: 'Cut them on Monday, you cut them for health; Cut them on Tuesday, you cut them for wealth; Cut them on Wednesday, you cut them for news; Cut them on Thursday, a pair of new shoes; Cut them on Friday, you cut them for sorrow; Cut them on Saturday, see your true love tomorrow; Cut them on Sunday, your safety seek, The devil will have you the rest of the week'.

So if you want to be bonny, blithe, good, gay, receive at least one letter a week, and have a good supply of brand-new footwear, make sure you're born on a Sunday, only sneeze on Wednesday, and remember to cut your nails every Thursday!

UNIT 95

Dos personajes en busca de un final



Seguramente se habrá preguntado cómo habrá continuado la historia de Jim Cropper, el compañero de escuela de Maggie y Stig que conociera en la Unidad 92. Como recordará, se había licenciado en derecho y había obtenido el título de abogado. Mientras tanto, su antiguo compañero de estudios, Victor Cash, curioseando en el banco de datos del ordenador de la empresa, había descubierto que una conspicua suma de dinero se acreditaba regularmente a la cuenta bancaria de Cropper. Evidentemente, Jim estaba involucrado en algún negocio sucio. Descubierto por la policía, ahora lo encontrará en la campiña inglesa, mientras procura llegar a la desesperada al aeropuerto de Heathrow. Pero la campesina a quien pide indicaciones sobre el recorrido más breve para llegar a destino, es una hábil agente de la brigada antifraudes...

En la segunda conversación encontrará a otro personaje conocido. Se trata de Richard, el play-boy gandul y egoísta que en la Unidad 88 se había ilusionado con heredar una fortuna gracias al testamento de su abuelo. Pero en la Unidad 92 hemos visto que no hereda ni un céntimo, y que debe arremangarse y ponerse a trabajar en una fábrica como peón, por carecer de mayores calificaciones. Después de haber perdido a su novia, el Rolls Royce y también un poco de su arrogancia, vuelve a aparecer en escena, en esta ocasión en el parque de atracciones, donde por casualidad encuentra precisamente a Bárbara, su antigua pasión.

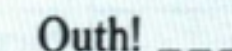
Son solamente tres los términos que desconoce: se trata de los sustantivos **disguise**, que significa 'disfraz'; **labourer**, es decir 'peón', y **T-junction**, que indica el cruce en forma de 'T'. Con respecto a las expresiones idiomáticas, el título de la primera conversación le ofrece una bastante extravagante: **to come a cropper**, que significa 'llevarse un chasco'.

JIM CROPPER COMES A CROPPER

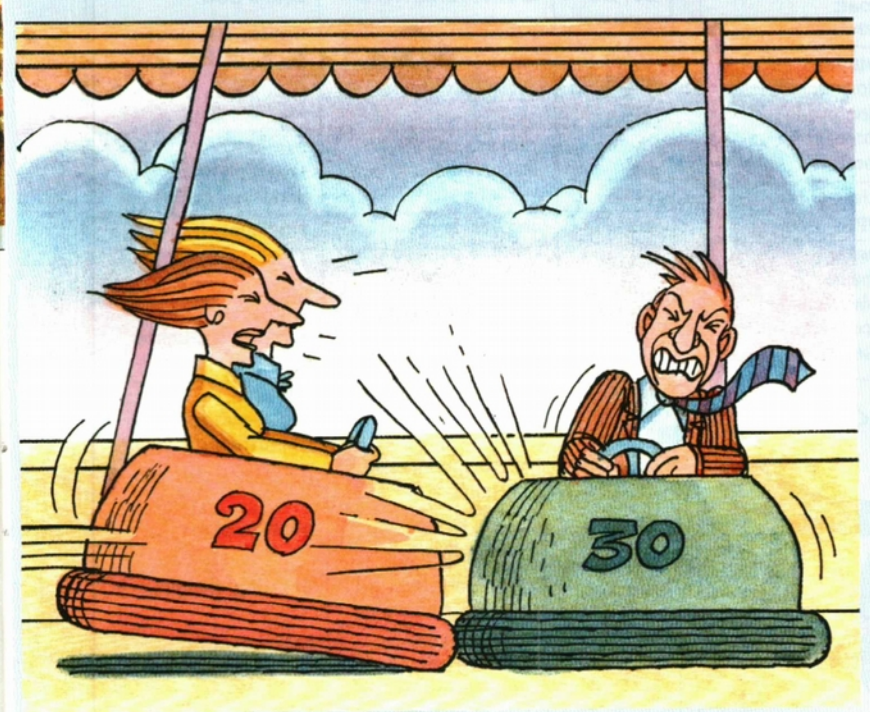
~ Excuse me. ___
~ Oh, good afternoon, young sir. ___
~ Good afternoon. Look, I was wondering if you could possibly tel me how to get to Heathrow. ___
~ Heathrow? You mean the airport? ___
~ Yes. Yes, that's right. The airport. ___
~ Well, now, the easiest way is to take the motorway. You have to follow this road... ___
~ No, I can't take the motorway. ___
~ You can't take the motorway? Why ever not? ___
~ Look, it's not important. I just can't. Is there another way? ___
~ Well, I don't know. There is, I suppose. But it's much longer than the motorway. What time do you have to be at the airport, then? ___
~ Look. That's not important. Please, just tell me how to get there, will you? Please! ___
~ Okay, then. Now, let me see. Erm... I suppose the best way is to take the A30. Yes, that's right, the A30. You'll be able to get onto it at Kings Worthy. ___
~ And how do I get to Kings Worthy? ___
~ Well, now. It's not that easy. You could take the A31, I suppose. That'll get you to Winchester. You can pick up the A30 from there. ___
~ Isn't there any way of avoiding Winchester? ___
~ What do you want to avoid Winchester for? It's a lovely little town. My dad was born there. ___
~ Look, I don't dispute the fact that it's worth a visit, but I just haven't got time at the moment. Now, how do I get onto the A30 without going near Winchester? ___
~ Oh, right. Well, I suppose you'd have to take the B3047 to do that. ___
~ Okay. Where's the B3047? Quick! ___
~ Oh, that's easy. Now, you have to go along this road until you come to a T-junction. Then you turn left towards Itchen Abbas. You'll see it on the signpost. Go straight on and you'll come to another T-junction. That's the B3047. Turn left and it'll take you onto the A34. Turn right and carry on for about twenty miles. Then you'll get to the A30. Yes. That's it, I think. ___
~ Right. Thanks very much. ___
~ Don't mention it, young sir. ___
~ Panda Base to Panda 4. Detective Superintendent Moose here. Any sign of Cropper yet, Harris? ___
~ Yes, don't worry. You might not believe this, but he just stopped to ask me directions to Heathrow. He's coming your way now. All you have to do is block off the B3047 in both directions just after Itchen Abbas. ___
~ Good work, Harris. I'll see you get a promotion for this. Excellent idea of yours, that disguise. ___
~ Thank you. ___



THE LAST TIME I SAW RICHARD...



~ Have you seen that man in number 72? He's really dishy. And he keeps looking in our direction. ___
~ Where? ___
~ Over there. Look out! ___
~ Oh. Sorry. ___
~ Can you see him? ___
~ No. Hang on. He might be behind us. Ouch! ___
~ Hello, darling. ___
~ Go away, you horrible little man. ___
~ That's not a very nice thing to say to your next boyfriend, is it? ___
~ I said go away. ___
~ Did you say number 72? ___
~ Yes. ___
~ This must be him in front. ___
~ Look out! Ugh! You're going the wrong way round! ___
~ Oh my God! ___
~ Oh, I'm awfully sorry. ___
~ Richard! ___
~ Barbara! I thought it was you. Outh! ___
~ What are you doing here? ___
~ I could ask you the same question. ___
~ Well, I just thought I'd come along for a bit of fun... Ugh! ___
~ Listen. Why don't we just get off these things and go for a drink somewhere? Uff! ___
~ Sounds like a good idea. Come on, Susan. ___
~ So what happened to you after you got back from Penzance? ___
~ Oh, everything. I had to sell the car, of course. And the flat. I was broke. Then I got a job in a factory. ___
~ In a factory? What do you do? ___
~ I'm just a labourer. I haven't got the qualifications to do anything else. ___
~ Oh, dear. ___
~ I wouldn't even have got that job if one of my relations hadn't put in a good word for me. ___
~ I see. ___
~ Excuse me, you two. I'm just going to powder my nose... could you look after my handbag for me? ___
~ Yes, of course. ___
~ Listen, Barbara. In a way I'm pleased we met, because... well, it isn't easy to say this, but since I last saw you, I've realised how nasty I was to you. And... well, I just wanted to say I'm sorry... ___
~ That's alright. I was a bit nasty, as well. Leaving you like that... anyway, I felt you deserved it. You never seemed to think about anyone except yourself. ___
~ You're right. I did. Listen... do you mind... I mean... I was wondering if you fancy going out somewhere... I don't know... to the cinema or something... there's that new Dustin Hoffman film on at the Clarion... You like Dustin Hoffman, I seem to remember... ___
~ Yes, I do. Okay. I'd like that. ___

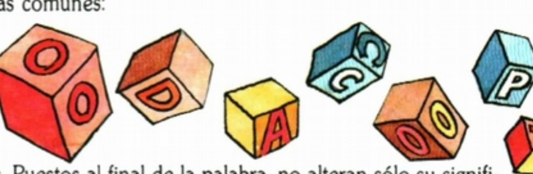


UNIT 95

PREFIJO	SIGNIFICADOS	EJEMPLO
anti-	contrario a, en oposición a	**antinuclear, antisocial**
bi-	doble	**bicycle, biplane**
co-	junto, en pareja	**to cooperate, coauthor**
de-	proceso inverso, acción contraria	**to decelerate, to devalue, to deindustrialize**
dis-	negación, privación; acción contraria	**dishonesty, disabled; to disconnect**
fore-	adelante, antes, con anticipación	**forelegs, forerunner, to forecast**
mid-	por la mitad, en la mitad	**mid-July, midsummer, mid-90s, midpoint**
mis-	de modo equivocado o impropio; negativo	**to misunderstand, misuse; misbehaviour, misconduct**
non-	negación	**nonsense, non-smoker**
out-	externo; superior por calidad o cantidad	**outhouse, outpost; to outclass, to outnumber**
over-	que está encima; demasiado	**overcoat; to oversleep**
self-	autónomo, por sí mismo	**self-taught, self-closing, self-employed; self-control, self-confident**
un-	acción contraria; negación	**to untie; unable, unhappy**
under-	demasiado poco; jerárquicamente inferior	**underwear underpass; underdeveloped, undercooked; undersecretary**

Prefijos y sufijos para ampliar su vocabulario

Se denominan prefijos y sufijos aquellas partículas que, puestas al comienzo o al final, respectivamente, de una palabra-base, modifican su significado, creando un término independiente. Conocer bien los principales prefijos y sufijos (algunos de los cuales han sido tratados en las Unidades 18, 75, 84 y 93) es de gran ayuda para intuir el significado de los términos hallados por primera vez y, por lo tanto, es un modo excelente de enriquecer el vocabulario.
Los prefijos. Preceden a la palabra-base y modifican su significado, pero no su función como parte de la oración. He aquí un cuadro con los más comunes:



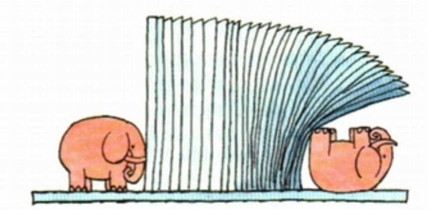
Los sufijos. Puestos al final de la palabra, no alteran sólo su significado, sino que también pueden modificar su función como parte de la oración, por ejemplo transformando un sustantivo o un verbo en un adjetivo, o bien un adjetivo en un sustantivo. He aquí dos cuadros con los sufijos más comunes: el primero muestra los empleados en la formación de sustantivos; el segundo, los usados para formar adjetivos:

SUFIJO	CARACTERÍSTICAS	EJEMPLOS
-al, -(t)ion, -ment, -ure	indican la acción derivada del verbo	**arrival, translation, payment, failure**
-dom, -ity, -ness	forman sustantivos abstractos	**freedom, spontaneity, goodness, happiness**
-ee	después de un verbo indica la persona que recibe la acción	**employee, trainee**
-er, -or	tras un verbo indican la persona o el objeto que desarrolla la acción	**employer, trainer, screwdriver, lighter**
-hood, -ship	tras un sustantivo forman sustantivos abstractos que indican una edad, un estado o un grupo	**boyhood, membership, friendship, readership**
-let	forma el diminutivo del sustantivo	**booklet, piglet**
-ling	forma el diminutivo de nombres de animales	**duckling, fledgling**
-monger	indica una persona que vende, difunde o propaga lo que indica el sustantivo	**fishmonger, warmonger**

SUFIJO	CARACTERÍSTICAS	EJEMPLOS
-able, -ible	expresan la calidad o la capacidad indicada por el verbo	**drinkable, comfortable, feasible**
-aholic	indica dependencia de lo que expresa el sustantivo	**bookaholic, workaholic**
-al, -ar, -ary, -ic, -ical	forman el adjetivo que deriva del sustantivo	**technical, molecular, planetary, economic, economical**
-ful	indica la presencia de la cualidad indicada por el sustantivo	**beautiful, successful, colourful**
-ish	forma adjetivos de nacionalidad; indica similitud; expresa aproximación	**British, Finnish; childish, devilish; reddish, twentyish**
-less	expresa la falta de la cualidad indicada por el sustantivo	**meaningless, endless, hatless, penniless**
-proof	corresponde al español 'a prueba de'	**waterproof, foolproof**
-some	indica una cualidad o una predisposición hacia lo que expresa el sustantivo	**troublesome, quarrelsome**

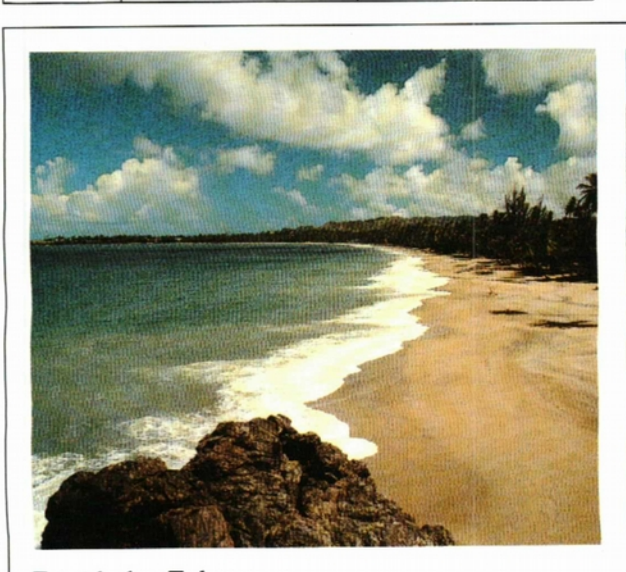
Algunos consejos

En esta Unidad concluye el desarrollo de los temas fundamentales de la gramática y de la sintaxis de la lengua inglesa de nivel intermedio.
Además de aprender estos aspectos 'clásicos', indispensables para quien estudia una lengua extranjera, que a veces se han extendido hasta alcanzar el nivel del inglés avanzado, quien ha seguido el curso con continuidad ha tenido la ocasión de aprender a deducir el significado de las palabras a partir del contexto, a extraer el mayor provecho del uso del diccionario monolingüe y a ampliar el vocabulario a través de la creación autónoma de 'mapas' lingüísticos. A quien desee mejorar ulteriormente su inglés, se aconseja, naturalmente, ir a Gran Bretaña o a Estados Unidos. Un modo excelente para mantener el inglés es ver películas inglesas o americanas en versión original. También es muy útil leer libros, revistas o escuchar programas radiofónicos (como los del World Service de la BBC, por ejemplo). Asimismo se aconseja utilizar los fascículos de este curso de inglés como texto de consulta y de referencia.



En esta sección ha aprendido:

- uso y significados de los principales prefijos y sufijos ingleses.





Trinidad y Tobago

A poca distancia de la costa venezolana, Trinidad y Tobago forman un estado insular geográficamente comprendido en las Pequeñas Antillas. Las dos islas, originariamente pobladas por los indios arawak, recibieron oleadas migratorias de diversa procedencia. La más importante, a fines del siglo XVIII, estaba compuesta por esclavos de las islas vecinas; otra, a mediados del siglo XIX, era de procedencia asiática. Esta es la razón por la cual el 40 % de la población está constituida por negros, junto al mismo porcentaje de indios y a una exigua minoría de blancos. En las imágenes, las playas incontaminadas de Tobago, en un tiempo llamada Nueva Walcheren, y aún antes, Asunción.

Beppo hace honor a Italia



Al lado, una vista de Venecia, de Turner. Abajo, Byron contemplando el Coliseo, en un grabado de Willmore.

Han sido muchos los escritores ingleses y americanos que han vivido un tiempo en Italia y de este país obtuvieron la inspiración para sus obras: Mark Twain, David H. Lawrence, Ezra Pound, Percy B. Shelley, E. Hemingway, por citar sólo algunos de los más famosos. Pero un autor en particular se 'enamoró' de Italia, se estableció allí y hasta colaboró con el movimiento independentista italiano; se trata de George G. Byron (Londres 1788-Missolonghi 1824).

Nombrado Lord en 1809, cumplió el ritual viaje 'de instrucción' al continente común a tantos escritores ingleses de la época y visitó Portugal, España, Grecia y los países del Levante. Después de su regreso a Londres, en 1811, publicó los dos primeros cantos del poema **'Childe Harold's Pilgrimage'**, donde aparece por primera vez la figura del héroe byroniano que da vida a la ansiedad cósmica del hombre del Romanticismo, el ángel caído que pasa como un extraño por el mundo, expresión viviente de un clamoroso contraste, ya que es odiado y amado, buscado y temido.

La actitud rebelde del autor y los numerosos amores y escándalos de su vida desenfrenada provocan, en 1816, la ruptura de su matrimonio; el escándalo que la acompañó obligó a Byron a abandonar definitivamente Inglaterra.

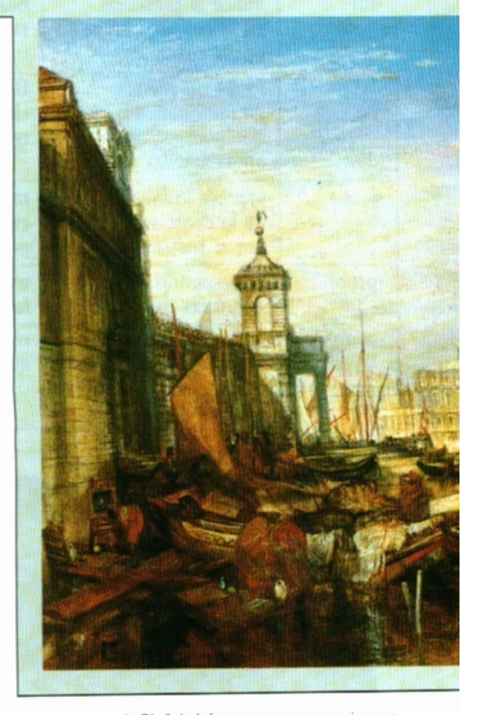
Después de una estancia en Suiza, en 1818 Byron viajó a Italia, donde permaneció siete años y compuso el cuarto canto del **'Childe Harold's'**. Bajo la influencia de los poetas Boiardo y Pulci, Byron conoció el poema épico-burlesco del Renacimiento, del cual tomó la idea para su obra más famosa, **'Don Juan'** (1819-1824). También de Pulci aprendió Byron a usar la octava rimada, de la cual se vale para relatar los viajes y las peripecias en tierras lejanas del joven Don Juan y para ridiculizar la sociedad de su tiempo. Pero su primer experimento en este sentido había sido **'Beppo'** (1818), el pequeño poema épico-burlesco ambientado en Venecia, del cual se reproducen aquí algunas estrofas.

El argumento es el regreso, precisamente durante el período del Carnaval, de Beppo, un marido ausente de su casa durante muchos años. Disfrazado de turco, se presenta a su esposa, que entre tanto se ha casado con uno de sus pretendientes. Dado el tono jocoso e irónico del poema, el final no termina en una tragedia, sino en una reconciliación.

Como conclusión de la serie de lecturas que han acompañado a este curso de inglés, hemos elegido estas bellas estrofas de Byron dedicadas a los atractivos de Italia.

I

With all its sinful doings[1], I must say,
That Italy's a pleasant place to me,
Who love to see the Sun shine[2] every day,
And vines[3] (not nail'd[4] to walls) from tree to tree
Festoon'd[5], much like[6] the back scene of a play,
Or melodrame, which people flock[7] to see,
When the first act is ended by a dance
In vineyards[8] copied from the south of France.





1. **Sinful doings:** actos pecaminosos.
2. **Who love to see the Sun shine:** al que le gusta ver brillar el sol.
3. **Vines:** vides.
4. **Nail'd:** se trata de la contracción de **nailed**, 'clavados'.
5. **Festoon'd:** es la contracción de **festooned**, 'adornadas'.
6. **Much like:** de modo muy similar.
7. **Flock:** se amontona.
8. **Vineyards:** viñedos.
9. **To ride out:** cabalgar por doquier.
10. **To bid my groom be sure:** a ordenar a mi criado que se asegure. Note que **be** es subjuntivo. El uso de este modo ha desaparecido casi completamente en el inglés moderno.
11. **My cloak is round his middle strapp'd about:** que mi capa esté bien ajustada en torno a la cintura. Es una referencia al clima inglés, a menudo frío y húmedo. **Strapp'd**

II

I like on Autumn evenings to ride out[9],
Without being forced to bid my groom be sure[10]
My cloak is round his middle strapp'd about[11],
Because the skies are not the most secure[12];
I know too that, if stopp'd upon my route[13],
Where the green alleys windingly allure[14],
Reeling with grapes red waggons choke the way[15],
In England 'twould be dung[16], dust, or a dray[17].



III

I also like to dine on becaficas[18],
To see the Sun set[19], sure he'll rise to-morrow,
Not through a misty morning twinkling weak as[20]
A drunken[21] man's dead eye in maudlin[22] sorrow,
But with all Heaven t'himself[23]; the day will break[24] as
Beauteous[25] as cloudless[26], not be forced to borrow
That sort of farthing candlelight[27] which glimmers[28]
Where reeking London's smoky caldron simmers[29].

IV

I love the language, that soft bastard Latin[30],
Which melts like kisses from a female mouth,
And sounds as if it should be writ on satin[31],
With syllables which breathe of the sweet South,
And gentle liquids gliding all so pat in[32],
That not a single accent seems uncouth[33],
Like our harsh[34] northern whistling, grunting guttural[35],
Which we're obliged to hiss, and spit, and sputter[36] all.

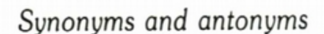
V

I like the women too (forgive my folly)[37],
From the rich peasant cheek of ruddy bronze[38],
And large black eyes that flash on you a volley
Of rays[39] that say a thousand things at once[40],
To the high dama's brow[41], more melancholy,
But clear, and with a wild and liquid glance[42],
Heart on her lips, and soul within her eyes,
Soft as her clime[43], and sunny as her skies.

es la contracción de **strapped**.
12. **Are not the most secure:** no son los más seguros. He aquí otra referencia al clima inglés.
13. **If stopp'd upon my route:** si me quedase bloqueado en el camino. **Stopp'd** es, naturalmente, la contracción de **stopped**.
14. **The green alleys windingly allure:** los verdes senderos sinuosos te invitan (a cabalgar).
15. **Reeling with grapes red waggons choke the way:** los carros, rojos y balanceándose por estar muy cargados de uva, bloquean el camino.
16. **'twould be dung:** sería estiércol (en lugar de uva); **'twould** es la contracción de **it would**.
17. **Dray:** carro pesado.
18. **To dine on becaficas:** alimentarse de becafigos. El becafigo es un pájaro de carne muy apreciada que se alimenta de higos y otros frutos.
19. **Set:** ponerse.
20. **Not through a misty morning twinkling weak:** no escudriñando débilmente a través de la neblina de la mañana.
21. **Drunken:** borracho.
22. **Maudlin:** lánguido, lacrimoso.
23. **T'himself:** es la contracción de **to himself**, es decir 'para sí mismo', 'a su disposición'. Note que aquí el sol está personificado.
24. **Will break:** irrumpirá.
25. **Beauteous:** bello. Es un adjetivo poético.
26. **Cloudless:** sin nubes, sereno.
27. **Farthing candlelight:** tenue resplandor de una vela barata. El **farthing** era una moneda del valor de un cuarto de penny en uso en Inglaterra en la época de Byron.
28. **Glimmers:** brilla.
29. **Where reeking London's smoky caldron simmers:** donde el calderón maloliente y humeante de Londres bulle. El cielo de Londres en el siglo XIX a menudo estaba cubierto por una gruesa capa de smog que dejaba apenas filtrar la luz.
30. **Bastard Latin:** latino bastardo, es decir vulgar.
31. **Writ on satin:** escrito sobre raso. **Writ** es un participio arcaico; en su lugar en el inglés corriente se hallaría **written**.
32. **And gentle liquids gliding all so pat in:** y dulces sonidos líquidos que fluyen juntos tan fácilmente.
33. **Uncouth:** desgraciado, tosco.
34. **Harsh:** duro, áspero.
35. **Grunting guttural:** gruñido gutural.
36. **To hiss, and spit, and sputter:** silbar, escupir y tartamudear.
37. **Folly:** frivolidad.
38. **Peasant cheek of ruddy bronze:** mejilla color bronce rojizo de los campesinos.
39. **That flash on you a volley / Of rays:** que te lanzan una ráfaga de miradas.
40. **At once:** de una sola vez.
41. **The high dama's brow:** la frente de la dama de alto rango.
42. **Glance:** mirada.
43. **Clime:** clima. El sustantivo es poético y sustituye al más común **climate**.



blithe	alegre
board, board of directors	consejo de administración
bonny	gracioso
(to) burst	estallar
(to) come up to	acercarse
compact	auto pequeño, utilitario (USA)
disguise	disfraz, simulación
dishy	atractivo
(to) dispute	discutir
distinguished-looking	distinguido
dusty	polvoriento
fair	bello
(to) flatter	alabar, halagar
floppy	flojo, blando
footwear	calzado

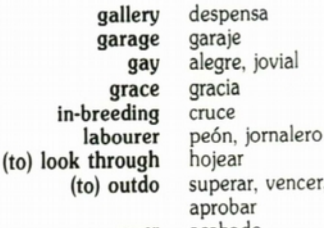


Synonyms and antonyms

Preste atención a los sustantivos ***shadow*** *y* ***shade*** *porque entre ellos hay una sutil pero neta diferencia.* ***Shadow*** *es la sombra proyectada por un objeto o por una persona.* ***The buildings cast deep shadows on the ground; I saw the shadow of a man coming down the corridor. Shade****, en cambio, es un lugar resguardado del sol:* ***Ella and I were sitting in the shade of the sycamore trees.***

No obstante, se puede usar ***shadow*** *para indicar una zona oscura similar a una sombra, como las ojeras, por ejemplo:* ***There were deep shadows under his eyes, obviously caused by lack of sleep.***

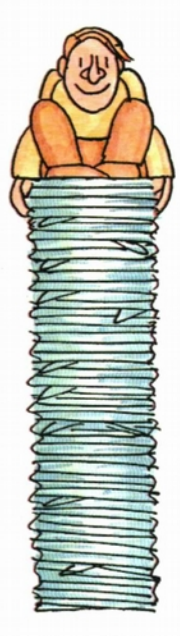
En el inglés coloquial, ***shadow*** *aparece en diferentes expresiones: por ejemplo, cuando se quiere describir a una persona que ha perdido la salud, tal como en español decimos que es 'la sombra de sí mismo':* ***She's a shadow of her former self.*** *Y así como en español se dice de una persona tímida y miedosa que 'tiene miedo de su sombra', también en inglés se usa una expresión similar:* ***He's afraid of his own shadow.*** *Una construción singular es* ***five o'clock shadow****, un modo coloquial para describir la ligera 'sombra' de barba que aparece en el rostro de un hombre por la tarde a pesar de haberse afeitado por la mañana.*



gallery	despensa
garage	garaje
gay	alegre, jovial
grace	gracia
in-breeding	cruce
labourer	peón, jornalero
(to) look through	hojear
(to) outdo	superar, vencer, aprobar
over	acabado
parting gift	regalo de despedida



(to) plunder	saquear
potion	poción
puzzling	extraño, desconcertante
shadow	sombra
shaky	inestable
smoothly	de modo fácil, suave
(to) sneeze	estornudar
taramasalata	crema de huevos de pescado
tax returns	declaración de renta
T-junction	cruce de carreteras en forma de T
van	furgón, camioneta
warrior	guerrero
woe	calamidad
(to) work out	entender

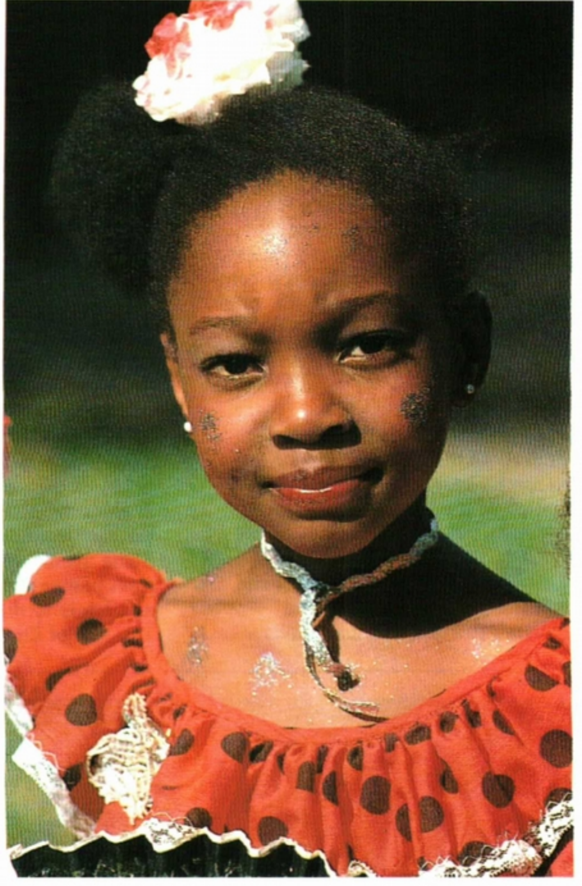




Amor y guerra

all is fair in love and war	en el amor y en la guerra todo vale
at this rate	a este paso
(to) be reduced to tears	estar hecho un mar de lágrimas
(to) come a cropper	llevarse un chasco
(to) have another mouth to feed	tener otra boca que alimentar
in a way	en cierto sentido
(to) put in a good word for someone	hablar bien de alguien, recomendar
(to) put someone on	pasarle a alguien el teléfono
something like that	algo por el estilo
whoa!	¡alto!







Al ritmo del calipso de Port of Spain

La mezcla de razas y culturas hace de Trinidad y Tobago dos de los lugares más pintorescos del Caribe. Sobre todo en el folclore y en la música local, de claro origen africano, es manifiesta la superposición de influencia española, francesa e inglesa. Son característicos los conjuntos musicales callejeros, formados por instrumentos de percusión, los llamados Steel Band. El mejor período para escucharlos es durante el Carnaval, cuando por las calles de la capital, Port of Spain, desfilan ininterrumpidamente las comparsas al ritmo del calipso.

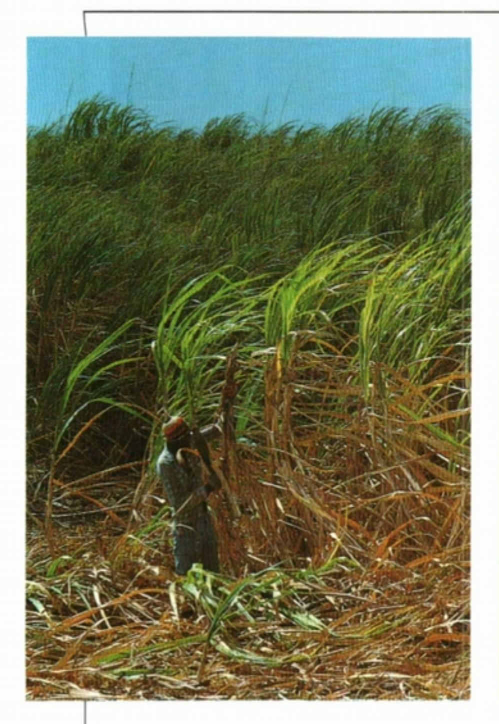
UNIT 95



1-20

Complete el texto añadiendo en los espacios vacíos los términos indicados a continuación: **later, one another, both, often, trace back, think, few, being, well, were founded, complexions, popular, late, to protect, fruit, used of, more obscure, applied to, come from, fairly.**

The various nations that have English as their mother tongue love to use nicknames for 1) ___ . If you go to the United States, for example, you may 2) ___ hear the English 3) ___ called 'limeys'. The Australians, on the other hand, call them 4) ___ 'limeys' and 'pommies'. For both Australians and people from Great Britain, the 5) ___ name for an American is 'yank' or 'yankee'. While Australians are 6) ___ called 'diggers' in the UK. Very 7) ___ people know where all these nicknames 8) ___ , though. 'Limey' is 9) ___ easy to guess. It comes from the name of the 10) ___ , and derives from the fact that in the 17th and 18th centuries, when the colonies in the USA and Australia 11) ___ , British sailors were given a ration of lime juice every day 12) ___ them from a disease called scurvy, caused by vitamin C deficiency. The origin of the Australians' and New Zealanders' nickname for Englishmen, however, is 13) ___ . Some people 14) ___ it comes from pomme (apple) or pomegranate, and refers to the pink and white 15) ___ of Englishmen when compared to the tanned faces of their colonialist counterparts. Others think it comes from the initial letters of the words Prisoner of Mother England — a reference to Australia's beginnings as a penal colony. 'Yank' or 'Yankee' is just as difficult to 16) ___ to its origins. Many scholars now believe it is a corruption of the Dutch name 'Janke', and was perhaps originally 17) ___ the people of New Amsterdam, the Dutch colony that 18) ___ became New York. 'Digger', on the other hand, is clearly linked to the great Australian Gold Rush of 1850, and is obviously derived from the verb 'to dig'. The term became popular in the. 19) ___ nineteenth century and was later 20) ___ the allied troops from Australia and New Zealand who fought in the First and Second World Wars.





Barbados: dulce azúcar y tamarindo

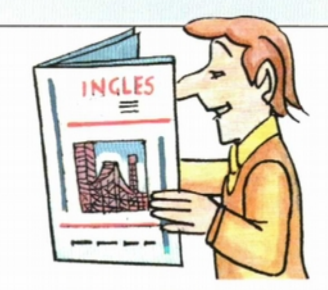
Por su situación geográfica, esta isla de las Pequeñas Antillas no se vio particularmente agitada por la trata de esclavos. Una naturaleza acogedora, una verde campiña, la ausencia de vegetación tropical, el clima apacible, inmune a las violentas manifestaciones de los huracanes caribeños: todos estos factores hacen de Barbados una especie de paraíso del turismo, que constituye el mayor recurso del país. La agricultura se centra en el cultivo de la caña de azúcar (en las fotos), del algodón y, en menor medida, del tamarindo.

21

Ponga las frases en el orden correcto a fin de reconstruir el fragmento. La primera frase es la indicada con la letra *a*:

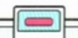


a) **William Frederick Cody earned the name of Buffalo Bill by hunting buffalo to provide meat for workers on the Kansas Pacific Railway in 1876-1878.**
b) **After working for the Kansas Pacific Railway company, Cody organised a 'Wild West Show', which involved Indians, cowboys, sharpshooters and roughriders.**
c) **A few years later he was fighting once more in the Indian Wars.**
d) **But even before this, his life had been one of adventure.**
e) **Although there is no way of being absolutely sure, it was reckoned at the time that he killed as many as 4,280 of these great beasts in just 18 months.**
f) **In 1861 he joined the US Army as a scout, taking part in the Civil War.**
g) **It was in this period that he killed Yellowhand, the great Cheyenne chief, single-handed.**
h) **It was an outstanding success, and soon Cody was enthralling audiences in the USA and, after 1887, in Europe, too.**
i) **Cody died in 1917, at the age of 70.**
j) **While still an adolescent, he became a rider for the Pony Express.**



22

En la grabación encontrará un fragmento. Escúchelo atentamente y luego elija la respuesta exacta entre las que se proponen:



a) **When was Robin Hood first mentioned?**
   1) In the mid-sixteenth century
   2) In the mid-fourteenth century
   3) In the mid-fifteenth century
b) **What was the name of the man who produced the first anthology of Robin Hood poems?**
   1) Much Miller
   2) Wynkyn de Worde
   3) Robert Fitzooth
c) **When were Robin's adventures supposed to have taken place?**
   1) In the reign of Richard I or Edward II
   2) In the reign of Richard III or Edward II
   3) In the reign of Richard I or Robert Fitzooth
d) **Why was Little John called Little John?**
   1) Because he was very small
   2) Because he was very tall
   3) Because he was very big
e) **Who were Allen-a-dale and George-a-green?**
   1) They were members of Robin Hood's band
   2) They were rich people he robbed
   3) They were Maid Marian's relations

SOLUCIONES DEL TEST

1-20 ▪ 1) one another. 2) well. 3) being. 4) both. 5) popular. 6) often. 7) few. 8) come from. 9) fairly. 10) fruit. 11) were founded. 12) to protect. 13) more obscure. 14) think. 15) complexions. 16) trace back. 17) used of. 18) later. 19) late. 20) applied to.

Asígnese dos puntos por cada término colocado correctamente.

21 ▪ El orden exacto es el siguiente: a, e, d, j, f, c, g, b, h, i.

Asígnese diez puntos sólo si ha realizado correctamente toda la prueba.

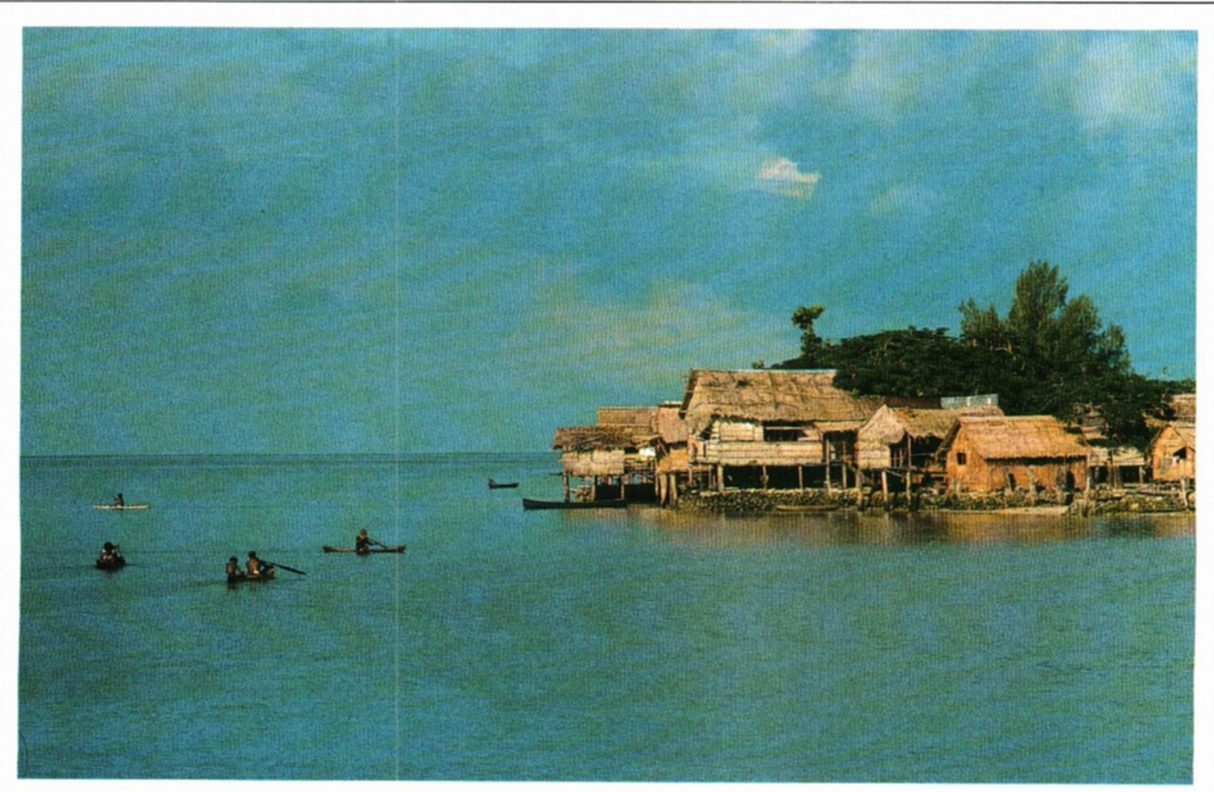
22 ▪ a) **3.** b) **2.** c) **1.** d) **3.** e) **1.** Texto grabado: **The origins of the Robins Hood legend are lost in the mists of time. It may well be that there was once an outlaw around whose exploits the story of Robin Hood grew up, but nobody can really be sure. He is first mentioned in the mid-fifteenth century, when a number of popular poems were produced in which he figures as the central character, and in about 1489 Wynkyn de Worde brought many of them together in his anthology 'A Little Jest of Robin Hood'. The earliest tales were set in Barnsdale, in Yorkshire, or Sherwood Forest, near Nottingham, and his adventures have been assigned to the reigns of both Richard I (1189-1199) and Edward II (1307-1327). One popular legend states that he was actually the outlawed Earl of Huntingdon, Robert Fitzooth, in disguise. All of the stories, however, credit Robin with a boisterous but noble character. He protected women from molestation and robbed from the rich to give to the poor. Almost as famous as Robin are the members of his 'Merrie Band': Little John (ironically named for his great size), Will Scarlet, Much the miller's son, Allen-a-dale, George-a-green, Friar Tuck, and, of course, the beautiful Maid Marian.**

Asígnese dos puntos por cada respuesta correcta.

Sume los puntos obtenidos y compruebe el resultado en el cuadro de al lado.

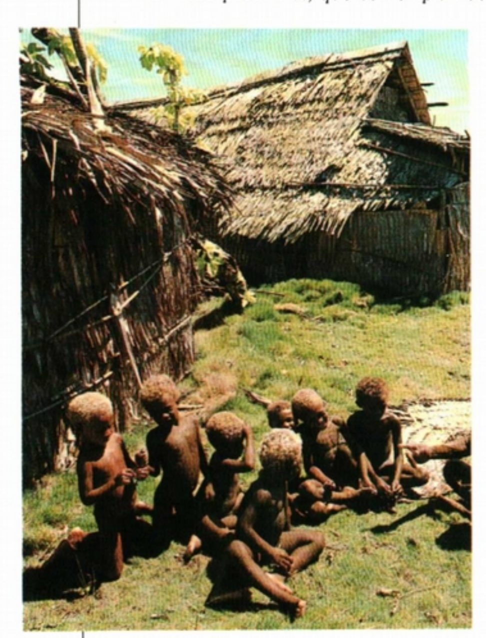
Compruebe su nivel
¿Cuál es la puntuación total alcanzada?

Puntuación	Nivel	Sugerencias
de 45 a 60	excelente	¡Continúe así!
de 35 a 44	muy bien	¡Continúe así!
de 25 a 34	bien	Un poco más de atención.
de 13 a 24	suficiente	Sería muy útil un pequeño repaso antes de continuar.
12 o menos	insuficiente	Debe repasarlo todo.



Islas Salomón: donde la tradición nunca muere

Forman parte de la miríada de islas que componen la Melanesia, y fueron descubiertas por los españoles en el siglo XVI y 'redescubiertas' dos siglos después por el navegante francés Louis-Antoine de Bougainville. Éste dio su nombre a una de las islas, hoy día perteneciente a Papúa Nueva Guinea. A pesar de haber transcurrido algunos centenares de años desde la llegada de los primeros colonos ingleses, la población de las islas Salomón, actualmente independiente en el ámbito de la Commonwealth, conserva celosamente sus tradiciones, no gusta de identificarse con los europeos y ha mantenido sistemas de vida peculiares, que contemplan usos y ritos religiosos específicos. En las imágenes, un poblado en la isla de Malaita.







Después de dar la relación de los temas generales de todas las Unidades de este octavo volumen, le ofrecemos la lista alfabética de los temas específicos, de las nociones gramaticales y de los elementos clave tratados en esta parte del curso. Los números de las Unidades están indicados en negrita; los números de las páginas, en letra fina.

Fotos fuera de texto

